



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

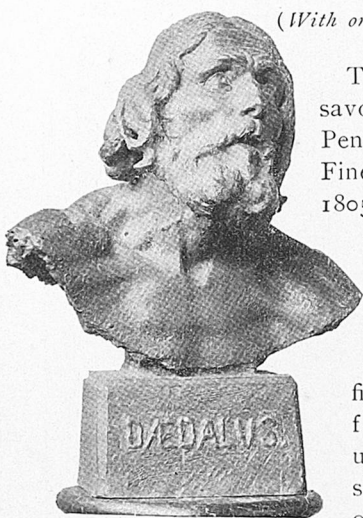
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS.

BY CHARLES MCILVAINE.

(With original illustrations by prominent members.)



By Charles Grafty.

THERE is a veritable savor of 1776 about the Pennsylvania Academy of Fine Arts. Founded in 1805, but little over a century's quarter after the State House bell rang out its immortal peal of American Independence, the first meetings of its founders were held under the same roof sheltering the Congress of Patriots that gave the bell its special tongue.

One of the signers of the Declaration of Independence, George Clymer, was its first president.

Of those who fathered a nation were the parents of the first American Art



From a painting by James P. Kelly.

"OLD AND KNOWING."



From a painting by William T. Trego.

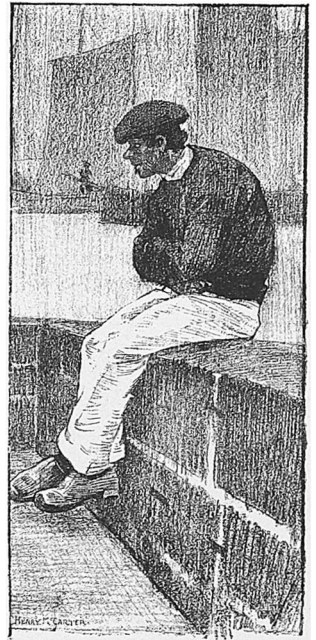
"THE CHARGE."



Drawn by Alice Barber Stephens.

"A PASSING COMMENT."

Academy. In their far-reaching thoughtfulness they did not forget that the success of a people depends upon its enlightenment; that each enlightenment is an art, and that the greatest of these is Art. This heritage—the oldest American Art Academy—is the Pennsylvania Academy of Fine Arts, honoring its parentage, retaining its fostering protection, and projecting a future for American Art which



Drawn by Henry McCarter.

"THE FISHERMAN."

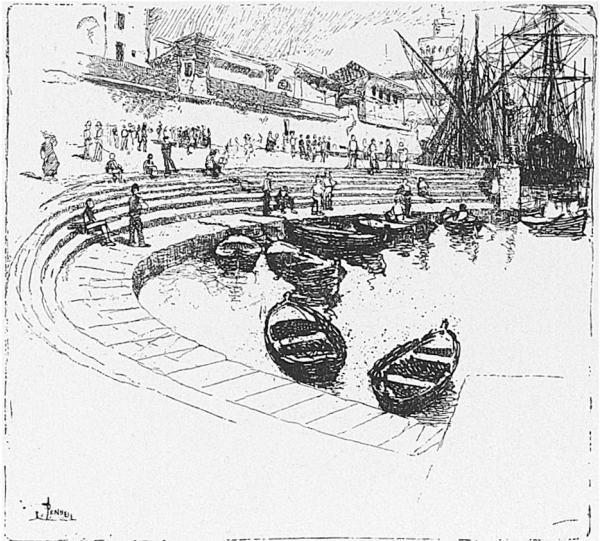
shall give it first place among the nations of the earth.

As early as 1791, Charles Wilson Peale, "captain of volunteers, member of the legislature, saddler, clockmaker, silversmith, painter, modeller, engraver, glass-moulder, taxidermist, dentist," father of a multitudinous progeny, gathered about him those inter-



Drawn by Peter Moran.

"TIRED."

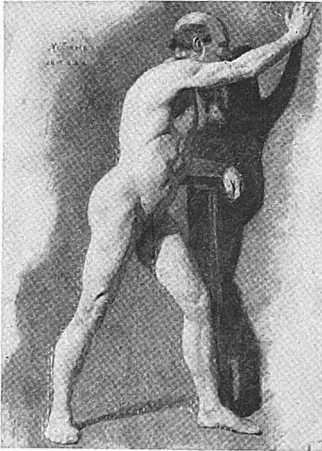


Drawn by Joseph Pennell.

"THE LANDING PLACE."

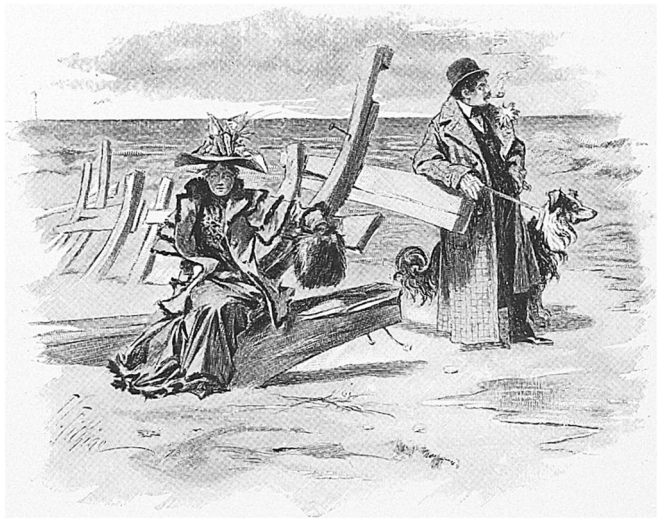
ested in giving to the sparsely feathered nation, by the impetus of organization, a school for American Art.

This organization, named the Columbianum, was successfully completed in 1794. The walls of Independence Hall were hung



Drawn by W. Sartain.

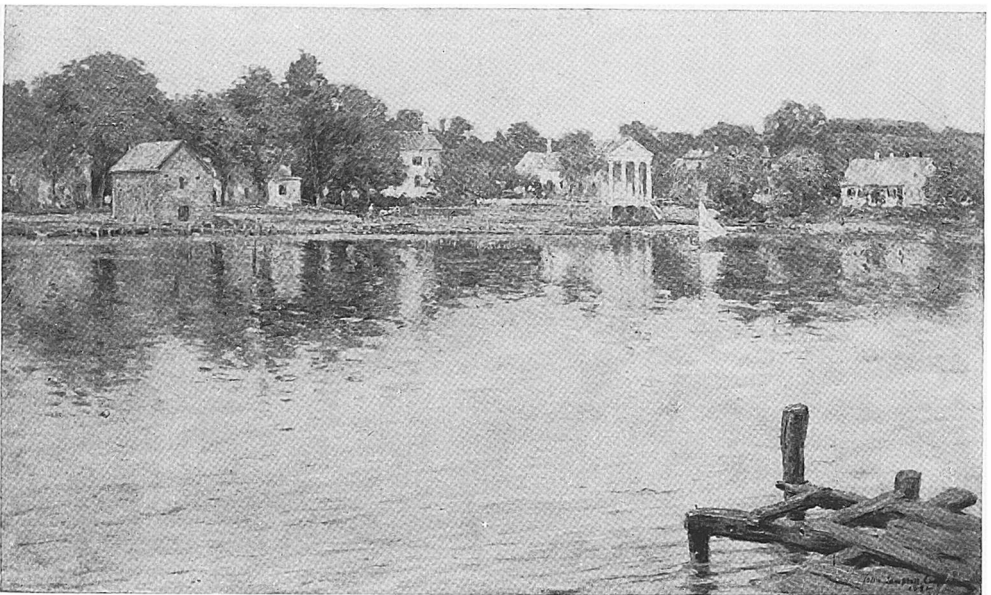
"STUDY."



Drawn by Frank Fithian.

"A TIFF."

with its first public exhibition of paintings. The historic thread is strong, but frayed in places, which holds the Columbianum to an honored sheep-skin, yellow and horny as glue, preserved among Philadelphia's sacred relics, which tells how seventy men wrote their names in 1805, and pledged themselves "to promote the cultivation of Fine Arts in the United States of America." And tells, too, of what

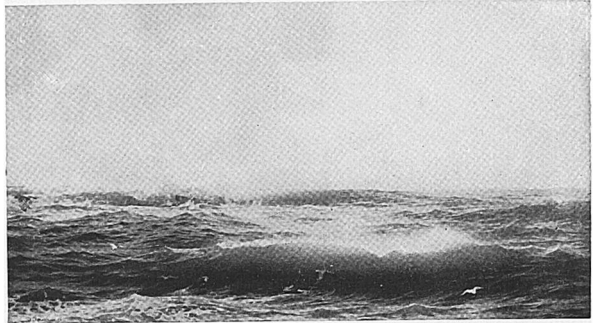


From a painting by Colin Campbell Cooper, Jr.

"BY THE RIVER."

they would buy, and what they would build, and what they would do, for love of that gracious Genie—Art.

The boots of history are seven-leagued. The strides reach 1893. The building of 1807 has been carted away. On Philadelphia's broadest street, the name,—The Pennsylvania Academy of the Fine Arts, is carved on stone over



From a painting by W. T. Richards.

"THE BELL BUOY, NEWPORT."



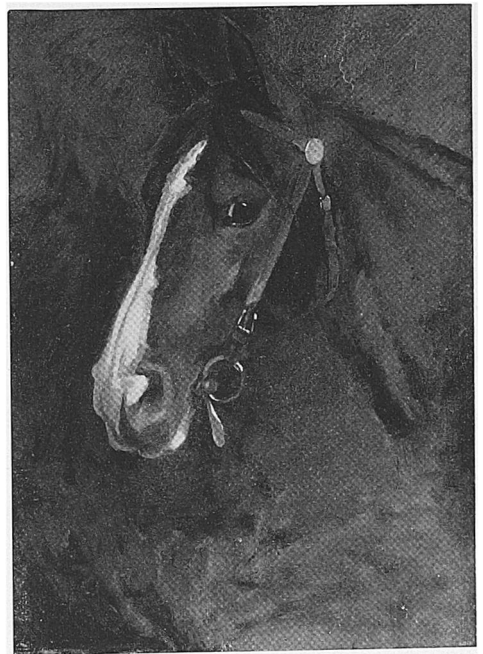
Drawn by Jerome L. G. Ferris.

"A GENTLEMAN OF YE OLD SCHOOL."

his life, and whose hand, though palsied, and whose eyes, though dim, directed for eleven years the Academy's classes within his own ambitions, but to possibilities beyond; Edward and Thomas Moran, always delighting with etchings of cheery life; James Hamilton, he of hilarious memory, and snatcher of the sun's secrets; Wm. T. Richards, who coaxes into silent places, and paints Nature's whispers; John Sartain, the grandfather of steel engravings; D. Ridgway

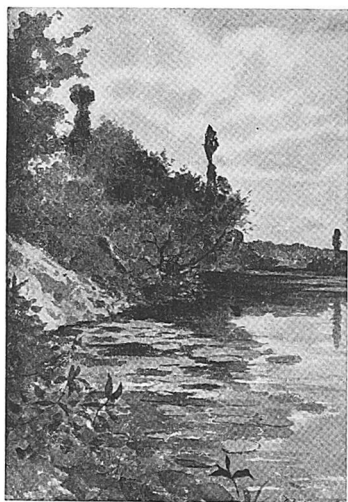
the grand entrance to a fitting palace where Art is queen.

Pointing with well-earned pride to the long list of world-famed men and women, one time students under the Academy's tutelage, she names Peter F. Roethermel, stirring patriotism in all who stand before his picture of Patrick Henry; Samuel B. Waugh, indicator of attractiveness in American scenery; Christian Schussele, whose surname fitted



From a painting by Helen C. Hovenden.

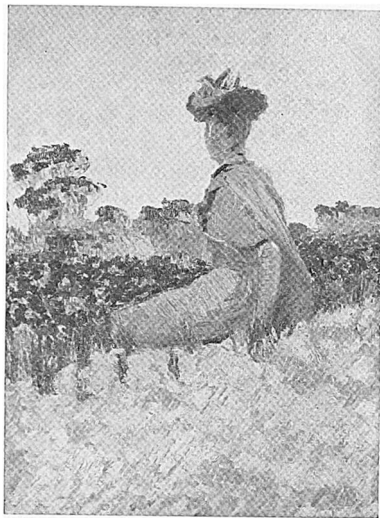
"OF HIGH DEGREE."



Drawn by D. Ridgway Knight.

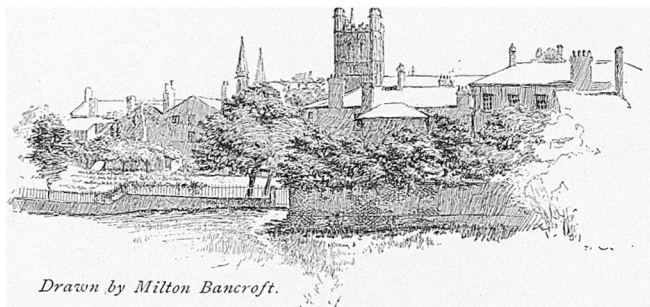
"EDGE OF THE LAKE."

Knight, broad as the Continent in his early portraiture of American subjects, but delicate as the daintiest portrayer of French life and atmosphere, wearer of the ribbon of the Legion of Honor and medals of the French Salon; Stephen J. Ferris, at-



From a painting by Robert Henri.

"FIELD DAISIES."



Drawn by Milton Bancroft.

"CHESTER CATHEDRAL."

tractive in whatever he essays; Milne Ramsey, a cherished recorder of pleasant things; Kenyon Cox, full of the *spirituelle*; and Abbey, telling of daisies and meadows, and lasses of long ago.

Thomas Eakins, founder of his school at the Academy, long time instructor; Thomas



Drawn by Louis M. Glackens.

"RESTING."

Anshutz, the conscientious, now teacher of the classes drawing from the antique; Joseph Pennell, whose pencil gives so accurately to the resident what his eye sees abroad; Frank D. Briscoe, at home with brush, pen, or pencil, anywhere where sight is worth



From a painting by Henry R. Poore.

"BURNING BRUSH."

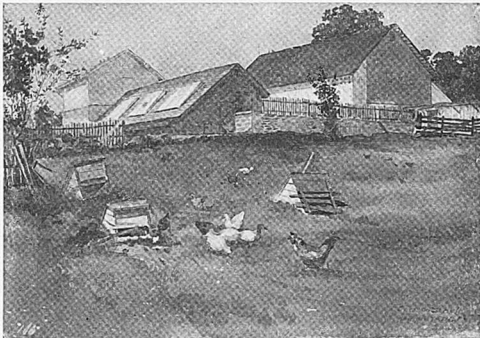


Drawn by Fred. L. Pitts.

"COOPER'S POINT."

in sympathy with our household pets, Herman F. Deigendesch, M. R. Trotter, Wm. T. Smedley the illustrator, Benj. F. Gilman—and the list stops not there.

The Academy has not given a Rosa Bonheur to America, but of its women pupils stand forth Ida Waugh and Emily Sartain, as fathered by it. Also



Drawn by F. Cresson Schell.

"NEW BRITAIN FARM YARD."



Drawn by William M. Goodes.

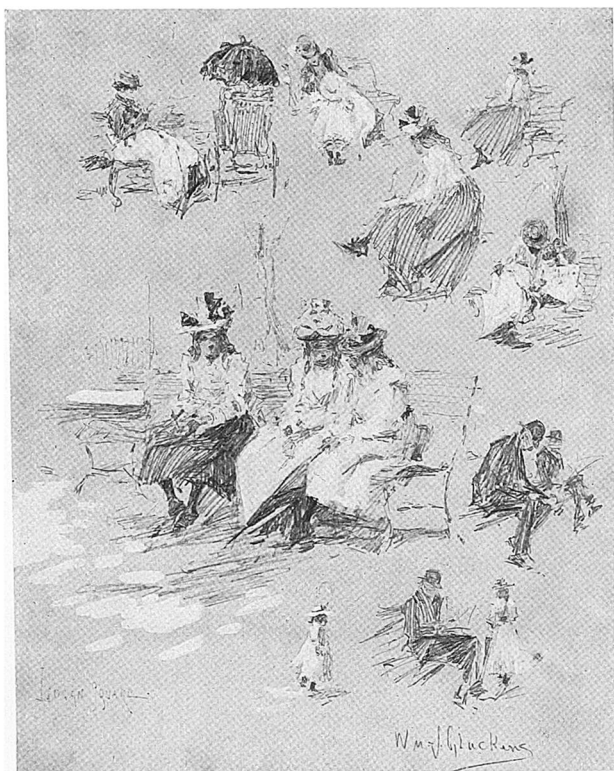
"CONDOLING."

indelibility ; a score of others equally faithful to their calling as artists and the nest of their hovering—Lovell Birge Harrison, Robert Blum, George W. Platt, John J. Boyle, James P. Kelly; Carl Newman, now member of the Academy's Faculty ; Henry R. Poore,



From a painting by Henry Thouron.

"CONSCIENCE."



Drawn by William J. Glackens.

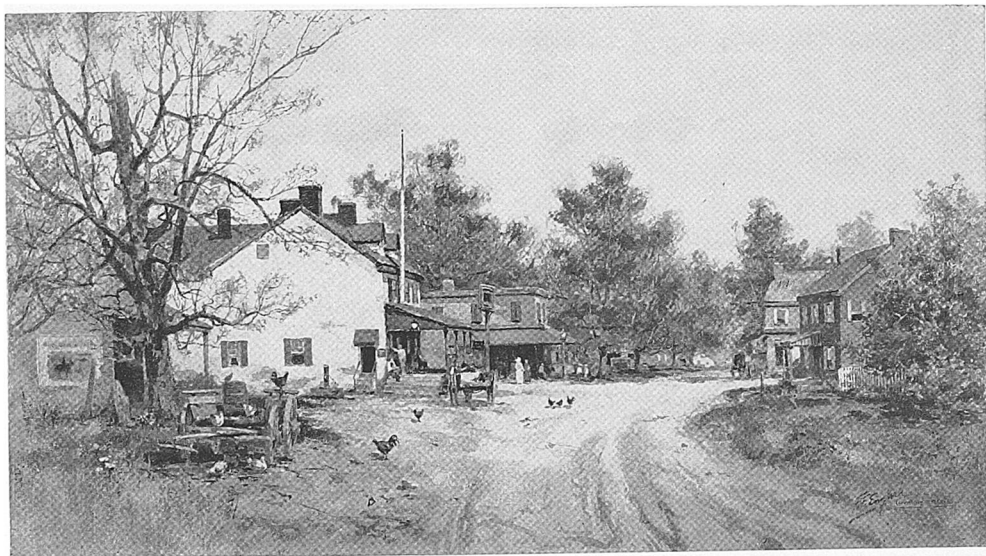
"ON LOGAN SQUARE."

Alice Barber Stephens and Cecelia Beaux, women loved where art in magazines is dear.

There is evolution in artists as well as in art. America might claim primogeniture of architects in the Cliff Dwellers, bass-relief moulders in the Mound Builders, artists upon the painted skins worn by the Aborigines. She cares not to do that ; she is content with her Academy.

Springing, winging, spreading themselves notoriously over the continent are her recent offspring—the grasshoppers in art — those who are chirpy, assertive, devouring, and destined to succeed their fully-fledged predecessors. Among them are F. L. Fithian, doing black and white chromatics most acceptably, from the heights of society to the comedies of

the chicken yard, for the prominent publications of the day ; Goodes, MacCarter,



Drawn by F. F. English.

"THE VILLAGE TAVERN."



Drawn by F. R. Gruger.
"IN DEEP STUDY."

No such clutch within the cen-
other single art

While holding
Keystone State as
the Academy has
without recogni-
Academy has ever
good work by its
the contributions
the blood and
honored founders.
broods to-day the
will advance her
glory—a glory
all generations to

and Daggy, al-
ready climbing to
the top of humor-
ous delineators,
pointed at futur-
ity as successors
to the inimitable
A. B. Frost, with
an individuality
bred curiously by
a common parent
mated with poly-
morphic genius.



From a painting by
Charles Harley.

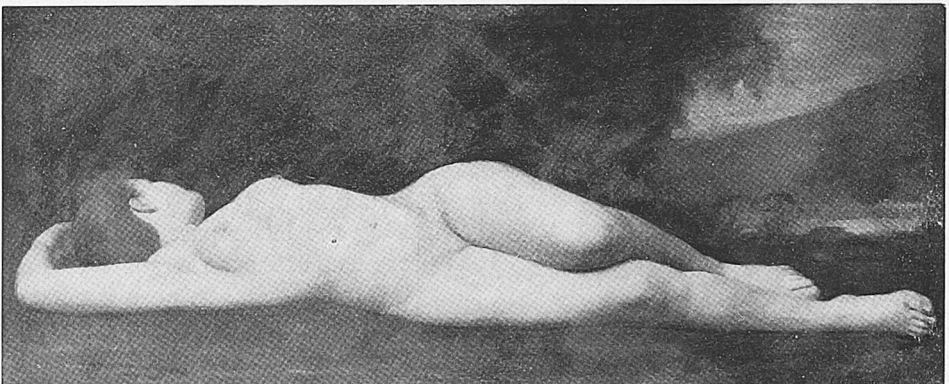
"A STUDY."

has been hatched
tury from any
nest.

the name of the
first to its title,
honored the State
tion from it. The
been held to its
own earnings, and
of those holding
independence of
The Academy
generation that
own and their
that will live in
follow.



From a painting by Thomas Hovenden.
"IN THE ORCHARD."



From a painting by Carl Newman.

"ASLEEP."